28th Annual Antiques Show

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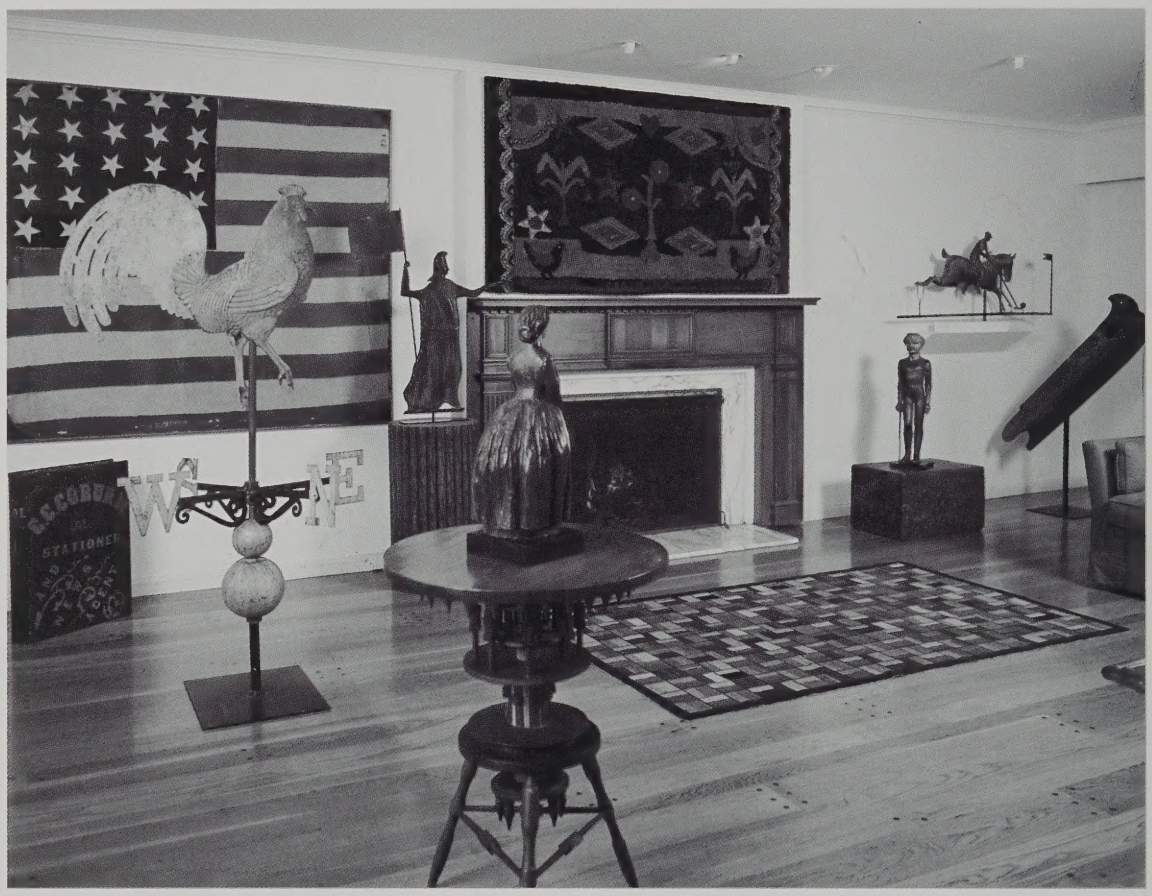

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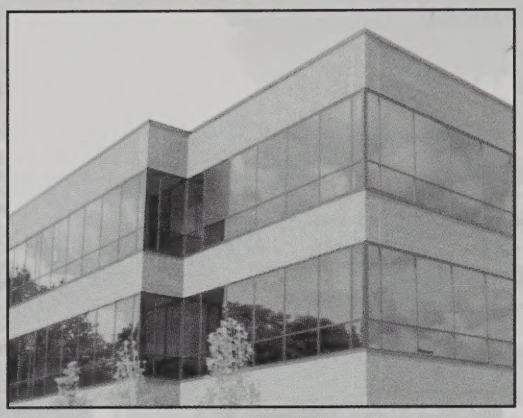

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28th Annual Antiques Show

Peabody Essex Museum
28th Annual Antiques Show
Thanksgiving Weekend 2000

Preview Party
Friday, November 24, 2000
6 p.m. to 9 p.m.
Northeast Auctions by Ronald Bourgeault has generously sponsored the Preview Party

Regular Show Hours
Saturday, November 25, 2000 10 a.m. to 5 p.m.
Sunday, November 26, 2000 12 noon to 5 p.m.

at the O'Keefe Center
Salem State College

Proceeds from the Preview Party and general show admission benefit the educational programs of the Peabody Essex Museum.

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28th Annual Antiques Show

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Foreword

It is a great pleasure to welcome you to the 28th Annual Antiques Show of the Peabody Essex Museum. This is a particularly exciting time for the museum, as we break ground for the Third Century expansion. Construction activity has brought about a change of venue, and the relocation of the show to Salem State College this year enables even more dealers of fine antiques to participate.

The grateful thanks of the Trustees and staff go to the many volunteers who make the Annual Antiques Show possible. This year we are indebted especially to Leslie Hoff, Chair, Anne Roberts, Vice Chair, and Mr. Robert N. Shapiro, Honorary Chair.

Thanks also to the countless members and friends who continue to support this wonderful tradition. Enjoy the show!

Dan L. Monroe
Executive Director

Cover: Cloisonné Enamel Vase
ca. 1892
Gift of Eleanor Webster, 1979
Peabody Essex Museum Asian Export Art Department
Photo: Peabody Essex Museum, Jeffrey Dykes

Celebrating the 28th Anniversary of the Peabody Essex Museum Antiques Show

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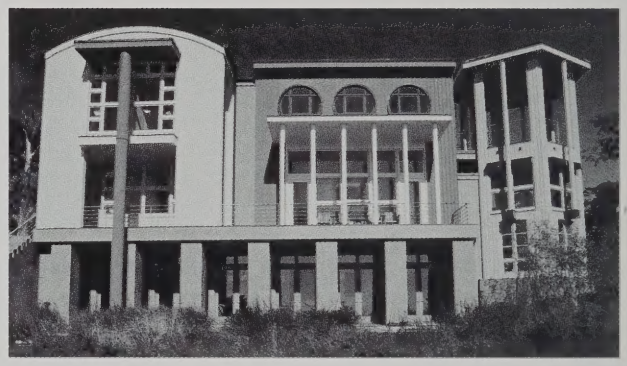

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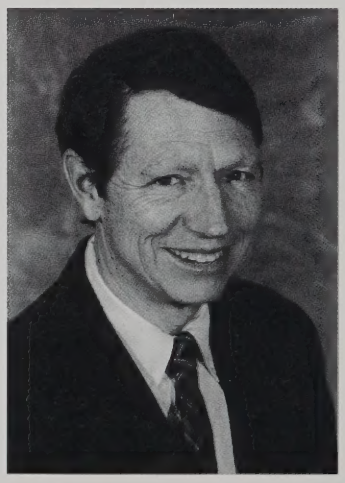

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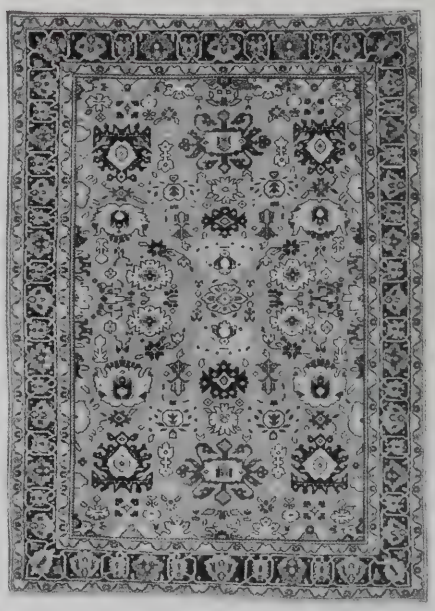

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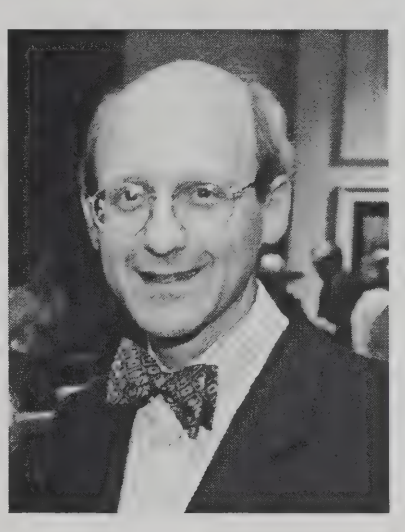
28th Annual Antiques Show

Honorary Chairperson Robert N. Shapiro



"THE ANTIQUES SHOW," observes honorary chair Rob Shapiro, "is a perfect match for the Peabody Essex Museum. We have vast and wonderful collections of paintings, furniture and decorative arts of Salem and Boston and beyond. The Show provides the opportunity to admire the same sort of splendid items, and to take them home! What could be more tempting and fun."

As a trustee of the Peabody Essex Museum, Mr. Shapiro is keen to maintain and extend the Museum's collections, as he serves on the Visiting Committee for American Decorative Arts. His interest was sparked by childhood visits to the Gardner Pingree House where his mother, Edna Shapiro, served as a guide. He was a trustee of the Essex Institute at the time of the merger with the Peabody Museum of Salem. Now a vice president of the Peabody Essex Museum board, Mr. Shapiro also chairs the Museum Development Council, attracting the resources needed for the ambitious building project and ever-expanding programs.

Mr. Shapiro emphasizes the fact that educational and outreach programs are at the heart of the Museum's activities today. "You can learn about world cultures and histories here. The Peabody Essex has collections unlike any other museum. We aim to share these treasures with a wide audience, and to make them accessible through attractive exhibits and exciting presentations. The Antiques Show is one important way to generate support for programs such as those that benefit school children from many communities."

Mr. Shapiro's involvement with educational institutions includes his current service as president of the Harvard Law School Association and as trustee of Noble and Greenough School, and previous positions as president of the Harvard Alumni Association and trustee of Phillips Exeter Academy. He practices law at the Boston firm of Ropes & Gray, where he is head of the Private Client Group.

"There is so much to learn from and enjoy at the Peabody Essex Museum," Mr. Shapiro observes. "You can ship out on an exciting voyage to India or China, marvel at unique items from Japan and Korea, gain insights into our own country through the Native American Collection, observe the maritime paintings that depict a great era of Salem, read the original logs and letters of ships and their masters, visit the homes in which the merchant entrepreneurs and their families lived. The Antiques Show has echoes and reflections of all facets of our collections. I am delighted to serve as honorary chair of the Show and to welcome all visitors to this annual celebration of arts and of the Peabody Essex Museum."

The Peabody Essex Museum Annual Antiques Show Committee is delighted to have Robert N. Shapiro as Honorary Chair of this year's show.

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28th Annual Antiques Show

Acknowledgments

On behalf of the Antiques Show Committee, as we celebrate the 28th year in a brand new location, I wish to acknowledge, with special gratitude, the many diverse efforts of those people involved in the production of this year's event:

- Robert N. Shapiro, Honorary Chair, for his continual support of the museum.
- The Board of Trustees and Overseers for their commitment to this committee and annual event.
- Our Corporate Sponsors — Northeast Auctions by Ronald Bourgeault, Skinner Auctioneers and Appraisers of Boston, and Hunneman Commercial Company — for their very generous support.
- All of our individual sponsors, benefactors, patrons and friends for their generous contributions.
- Dean Lahikainen and Ron Bourgeault for their contributions to the show catalog.
- The dealers who, in the true spirit of Thanksgiving, make this a premium event for all.
- The catalog advertisers for their ongoing interest in the show.
- Curt and Ann Alboth of Merchants Liquors in Danvers for their kindness and generosity in contributing to the Preview Party.
- Ariadne Clifton Catering, Creative Catering, Tiger Lily Caterers, East Meets West, Elizabeth Creed & Company, The Catered Affair, Jules Catering, and the Hawthorne Hotel for their delicious contributions to the Preview Party.
- Beautiful Things of Salem for their exquisite floral arrangements.
- Salem State College for their cooperation and support.
- The museum staff who work tirelessly to make the show seem effortless.
- Particular thanks to Anna Geraghty and Jennifer Perry for their design work and Greg Liakos and Joan Norris for their PR expertise. Also, sincere thanks to Donna Berube and Pat Shrader for their tireless efforts, Annie Labe for her support, Bob Monk for his ever-friendly cooperation, and most especially Sally Tompkins for all her good work.
- All the volunteers who greeted the guests, passed hors d'oeuvres and created wonderful energy for the show.
- Capital Offset Company, Inc. of Concord, NH for their expert production of the catalog.
- Chris Vining, who through thick and thin has been our Show Manager extraordinaire.
- In great appreciation to the committee, whose ideas, talents and commitment help to make this show such a great success every year.
- And lastly, to Anne Emmons Barton and Paula Popeo who have expertly steered this ship through rough waters with the relocation of the show and can now sit back and enjoy the sunset!

Respectfully submitted,
Leslie M. Hoff

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Salem in the Golden Age of Sail

Dean Lahikainen
Curator of American Decorative Arts
Peabody Essex Museum

By 1799, when the *Franklin* returned with first cargo from Japan to reach America, its home port of Salem, Massachusetts was among the most prosperous and promising centers for international trade in the United States. In the years that followed the Revolutionary War, Salem merchants were quick to seize newly created opportunities to expand their trade routes beyond the Atlantic ports that had dominated trade for more than a century to include the more lucrative routes to the Far East. Salem merchants were willing to take risks, try uncharted routes, and experiment with new markets. Their initiatives paid off handsomely. Unprecedented wealth flowed into the community transforming it from a provincial fishing and market town into a bustling port distinguished by scores of elegant new buildings.

Salem was first settled in 1626 by religious adventurers from England, who established a community that depended on the sea for its economic survival. With a small but protected harbor, the town developed on an irregular peninsula of land with a river to the north and south. Fishing was key to the town's early prosperity, but lumber and rum made from West Indian sugar were among the other commodities that help expand trade routes beyond the colonies to the West Indies, Africa and Europe. British trading restrictions limited expansion during the colonial period, but a prosperous merchant class emerged and played the leading role in shaping the town's political and religious life.

Four side chairs
1812
Gift of George Rea Curwen, 1900
Peabody Essex Museum

Unidentified maker, Salem Massachusetts. Painted wood, rush reproduction wool cushion.

Girandole Looking Glass
ca. 1810
Gift of Stephen W. Phillips, 1944
Peabody Essex Museum

Unidentified maker, England. Gilt wood, glass, brass.

With independence from Britain in 1783, Salem merchants turned from their successful privateering activities during the war years, and took the lead in establishing new trade routes to the Far East. The town's leading merchant, Elias Hasket Derby, sent the first Salem ship to reach China in 1786, inaugurating the lucrative luxuries trade. He also established trade with India, importing cotton goods that proved to be Salem's most lucrative market. With profits often three or four times the initial investment, others were soon financing voyages that reached ports around the world. So successful were the voyages in these years that by 1800 the citizens of Salem enjoyed the highest per capita income in the country.

As the local economy expanded, shipbuilding and all the allied trades from rope walks to iron foundries flourished. Master builders such as Retire Becket, produced well-designed fast sailing boats. Over 150 vessels, including ships, barks, brigs and schooners, were owned in Salem during the Federal period. Vessels came and went from the more than thirty wharves that were built along

Card Table, 1800-20
Gift of Miss Eleanor Hassam, 1941
Peabody Essex Museum

Unidentified maker, Massachusetts. Mahogany with various inlaid woods.

Andirons
ca. 1790
Gift of Mrs. Francis B. Crowninshield
Peabody Essex Museum

Unidentified maker. Brass, iron.

Table, tilt top
ca. 1800
Gift of Mrs. E.C. Plow, 1973
Peabody Essex Museum

Collected in Japan by Samuel G. Darby, 1810.
Black lacquer with shell inlay and gold lacquer patterns.

the harbor and South River. Scores of warehouses, such as those built along Crowninshield Wharf, were used to store large quantities of imported sugar, tea, pepper, bales of textiles, and porcelains.

Trade brought wealth and the merchant class spent money freely, building elegant new mansions for themselves, while also maintaining a sense of community spirit and philanthropy. During this period many new public buildings were erected and civic improvements made, including a new water system, a turnpike to Boston and public park that helped create a more elegant and attractive community. The building boom attracted artisans, tradesmen and laborers from other communities and England. A large number came to work in the shops of local cabinetmakers. Salem was one of the largest furniture making centers in this period with sixty-two cabinetmakers and fifteen chair makers. They provided furnishings for new homes and sent furniture out as venture cargo. A great quantity of furniture was shipped to Batavia in 1804 on the Franklin. By 1800, the community had grown to 10,000 individuals and ranked sixth in size in the country.

The great arbiter of taste in Salem during this period was Samuel McIntire, the town's most talented architect, who was also a gifted woodcarver. In the early 1790's, he adopted the English neoclassical

Mantel Clock
1790 – 1800
Gift of Mrs. Francis B. Crowninshield, 1942
Peabody Essex Museum

Unidentified maker, Paris, France. Gilt brass, marble, porcelain.

style and designed many elegant buildings with clean lines and restrained details very much in keeping with the conservative tastes of the community. Typical of McIntire's work is the townhouse he designed in 1804 for the textile merchant, John Gardner, Jr. It features a highly symmetrical brick and sandstone façade with a grand semi-circular portico to shield the entry. The house contains thirteen spacious rooms, each intended for a specific family activity: among them a kitchen for cooking, a dining room for eating, two parlors for entertaining and seven bedrooms for family members and servants. The most important rooms feature finely crafted woodwork with decorative details carved by McIntire.

These elegant townhouses were well furnished with locally made furniture and imported accessories. Furniture designs were copied directly from the latest British pattern books and featured a conservative interpretation of the prevailing neoclassical style. Cabinetmakers turned to McIntire

Mantel, ca. 1800
Gift of William C. Endicott
Peabody Essex Museum

Samuel McIntire (1757 – 1811)
From Nathan Read House, Essex Street, Salem, Massachusetts.

and other carvers to provide carved details on the backs of mahogany chairs and sofas, a practice that distinguishes Salem work. The most important furnishings were used in the formal parlor that served as the principal space to receive and entertain visitors. A well-furnished parlor contained a comfortable sofa, a pair of card tables, a set of chairs and several small tables for writing, serving tea or sewing.

Imported accessories were also prized and used to complete the furnishing plan. Special orders for Chinese porcelains for serving tea or as decoration on the parlor mantel could be placed with a departing captain or supercargo. Other domestic wares, including brass fireplace equipment, table glass, gilded clocks or looking glasses came from various European manufacturers and were sold in local shops. Salem sea captains also brought back souvenirs from their travels to exotic ports. A lacquerware table from Japan or an alabaster Buddha from Burma found an honored place in their best room.

Salem's maritime fortunes began to fade amid the political turmoil with Great Britain that led to a national trade embargo in 1807 followed by a difficult war. By 1815 many merchants were moving their business interests to the larger port of Boston, while others chose to invest their wealth in new industries. Textile, leather and shoe manufacturing created a new economic base for the region, as Salem's great age of maritime trade slowly faded away. The Federal period left a rich legacy of elegant buildings, beautiful furnishings and maritime artifacts that now form one of the most important chapters in the material culture of the United States.

Excerpt from an article which appears in the catalog "Worlds Revealed, The Dawn of Japanese and American Exchange" by Dean Lahikainen and reproduced here with permission of the author and Edo-Tokyo Museum.

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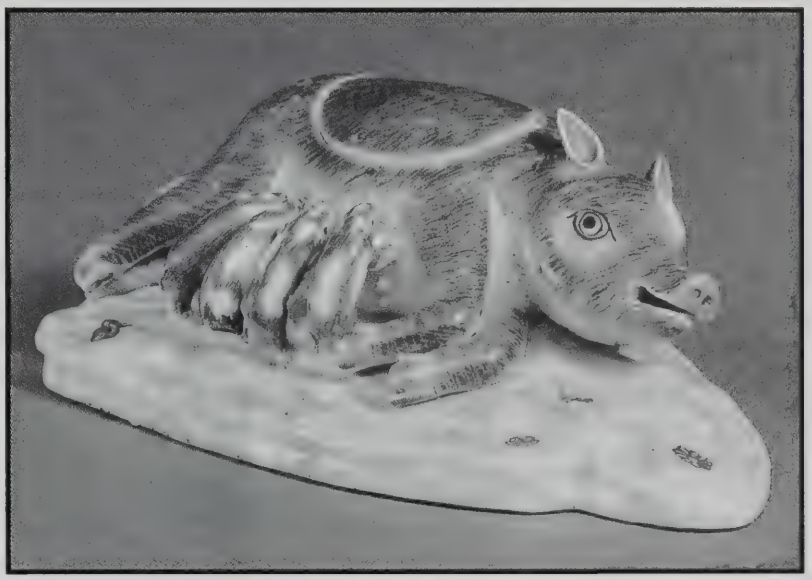
We will be exhibiting at the New York Ceramics Fair in January 2001 and the Palm Beach International Art and Antiques Fair in February 2001.



Chinese export Mustard Pot in the form of a Sow Suckling Four Piglets
Qianlong, c. 1760
Portuguese Market
Length: 15cm, 6 inches

A Chinese export Mustard Pot and cover in the form of a Gloucester Old Spot sow suckling four piglets moulded in lifelike manner and painted in grey and pink enamels, lying on a green enamelled base scattered with pink flowers, the cover being a section of the sow's body.

Provenace:
Ex-collection Principessa Pio Sveva Colonna (Italia)

References:
Buerdeley, Michel (1962), Porcelain of the East India Companies, Cat. 97.

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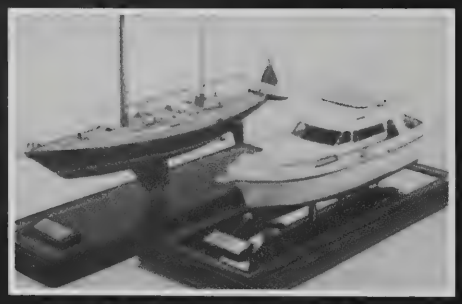

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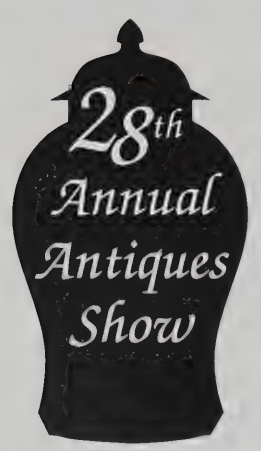

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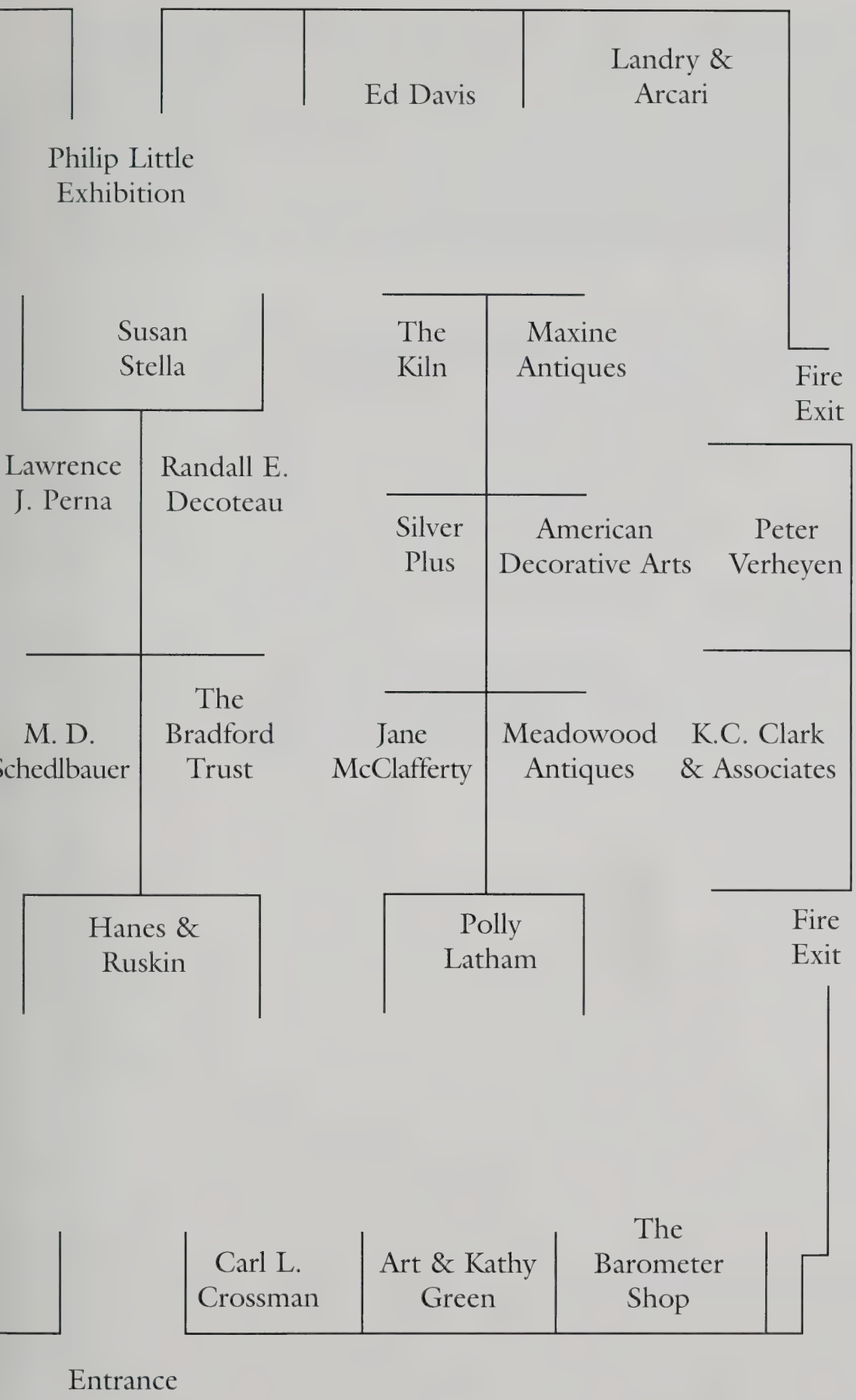
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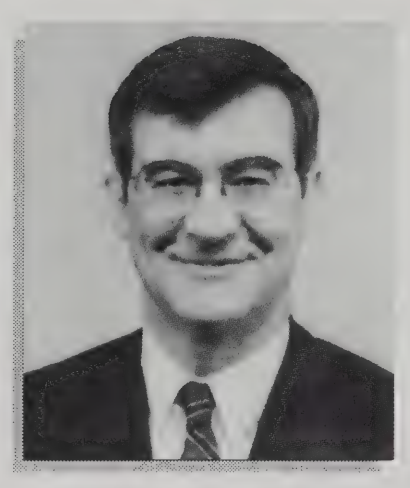

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Marine and China Trade Paintings – a New England Marketplace

Ronald Bourgeault

Chow KWA (Act. 1850–1885). Rare and important view of the bund at Shanghai depicting American, English, and European shipping, circa 1865. Older paper labels on reverse identify buildings from far right to center Chinese-style Customs House, and indicate the painting was one of a pair. Oil on canvas, unlined, in original ornately pierced and carved Chinese hardwood frame. 19 x 32 inches.

The East India Marine Society, predecessor of the Peabody Essex Museum, established the core of one of the earliest and most important collections featuring marine and China trade paintings. The sea captains and merchants who prospered from their ventures supported this endeavor, while they also enjoyed the society's exclusive social activities and provided for needy widows and orphans of the sea. Other New England museums also collected related paintings including the Bostonian Society, the China Trade Museum, New Bedford Whaling Museum, Kendall Whaling Museum and the Nantucket Historical Society. It was the successful Salem businessmen, the Derbys and the Crowninshields; and Boston families such as the Forbes and Perkins, whose good fortune and acquisitions set examples for others in style, collecting trends and philanthropy.

Our nation's early history is connected to the sea — from Columbus to the landing of the Pilgrims at Plymouth Rock. Factual and fabled images are imbedded in our history as well as our art and literature: The Boston Tea Party, Washington crossing the Delaware, Old Ironsides, Jolly Flatboatmen, Huck Finn and Tom Sawyer on the Mississippi, and the pursuit of Moby Dick, are part of the collective American experience. The ancestors of each and everyone of us likely voyaged across the ocean to settle in America, in towns and cities with names confirming their dependence on waterways. Once here even inland journeys in colonial and federal America required navigating various rivers, great lakes, or canals. Commercial activities, including the movement of agricultural commodities, involved shipping and it was seaport cities that became the economic mainspring of this nation.

The ship Paul Jones of Boston, arriving at Sandy Hook from Canton, January 7, 1845. Rare American colored cut-work picture by Charles Frances. 15 x 18 inches, sight.

Here in New England the resources of the land and sea determined the major industries and therefore the occupations of the citizenry. Fishing and whaling, and shipbuilding required able bodied seamen, and tradesmen to equip these voyages: coopers, sailmakers, chandlers, shipwrights, carpenters, blacksmiths, and merchants. As the nation expanded westward, mercantile commerce also benefitted.

Folklore and excitement about the sea generated twentieth century New England collectors and dealers. The material was accessible and related to the history of New England communities and the residents. New England dealers who promoted these works included Childs Gallery and Vose Galleries and marine specialist Samuel Lowe. My good friend the late Hyman Grossman, a Boston picker, told me he would scour the countryside to find ship paintings that he could sell to one of them for $500.00 each. For a struggling antiques dealer decades ago this was a real opportunity to cash in on the market. In fact Hymie once recalled buying a ship painting when he was in a house in the Boston area, and he heard of another family member who had taken a ship portrait to the Albany area. The next morning Hymie boarded a train at South Station, Boston for Albany, and by evening he had purchased the painting and was homebound with it and visions of a profit awaiting him at home.

This millennium continues to provide a market for marine art. Northeast Auctions had its most successful Marine and China trade auction this August, grossing $5.25 million. In addition to being a strong sale there was an interesting story about one of the consignments. We were privileged to have three Duncan McFarlane ship portraits in the sale: Ship Clara Wheeler and Pilot Schooner off Point Lyras, sold for $90,500; Ship Catherine brought almost $37,000; and the third, Ship Sierra Nevada, consigned after the catalog was printed sold for $68,500, although it was not photographed or listed. We discovered that both the ship and the painting had significant Portsmouth associations, which we learned when someone on the Board at Warner House came to the preview and immediately recognized the painting. Although painted in Liverpool, the Ship Sierra Nevada was built and launched in Portsmouth in 1854. Her first captain was Pearce Wentworth Penhallow, who resided with his wife Betsey Sherburne at the now historic Warner House, in Portsmouth, where the painting was hung until descendants later took it with them to Washington, D.C. A copy of the painting was later given to the Warner House and remains there. This McFarlane was sold at auction in 1975 as part of the estate of Dorothy Westin Penhallow; then it was at Vose Galleries, was sold to a Boston corporation, given to the CEO upon his retirement, and inherited by the CEO's daughter who later consigned the McFarlane to us.

China Trade painting of the Green at Taunton, Massachusetts. Oil on canvas.

The Whaler Benjamin Cummings *off Ricketson's Point, 1859. William Bradford (American, 1827/30 – 1892) Oil on canvas, 19½ x 29½ inches. Signed and dated l.r.*

Areas of coastal New England became fashionable and recreational summer settlements for the wealthy at the turn of the century. Businessmen and their families relaxed there and inevitably many purchased marine antiques near their vacation homes. David Rubenstein of Rockland, Maine was a most successful dealer and supplied ship paintings to many collectors. Northeast Auctions recently sold the marine collection of Frank Howard, which included a Jacob Petersen watercolor of the Brig George of New Bedford, with a Rubenstein provenance. That painting was purchased by the New Bedford Whaling Museum in our August sale. By the 1950s auctions had changed from a wholesale marketplace for dealers to acquire stock, to a place where successful businessmen-turned-collectors could pursue their avocation. I can remember listening to Albert Goodhue of Marblehead recall the fun and excitement of those auctions and the treasures he acquired. In the 1970s and 80s Richard Bourne did major maritime auctions at his Hyannis gallery and those sales became the meeting place for marine and China trade collectors. I remember attending one of those auctions and coveting a rare small view of the Hongs at Canton. Although I could not afford the piece, a young collector I'd met at the Ellis Memorial Antiques show the year before asked my opinion of the painting. I told him I was in love with the piece and if he didn't buy it not to waste time asking for advice in the future. He bought it for $1,000.00. A few years ago he decided to sell the painting and he felt it was only fair to let me handle it for him; it brought $11,000. A good example of how one should strive for the best, for the best investment.

I have had the opportunity to auction property from old New England families, many with mementoes related to their devotion to the sea: in 1992 the collection of Albert Goodhue, Jr. of Marblehead included a James Buttersworth British Sloop of War in Harbor that brought $44,000, and William G. Yorke's Ship Enoch Train sold for more than $35,000. This was followed in 1993 by the sale of the collection of John Howland Ricketson III, which included a Bradford of The Whaler Benjamin Cummings selling for $55,000. Following my purchase of the historic Jacob Wendell house in Portsmouth, Northeast Auctions had its first marine and China trade auction on site at our new location in 1994. Portsmouth has

strong associations with maritime trade and this specialty auction has now become a ritual, an annual event in August featuring marine and China trade paintings and antiques. I should mention and commend my longtime friend and associate Carl L. Crossman, who had relocated to Portsmouth and joined us as a consultant. His distinguished credentials and expertise in documenting the China trade in the 1960s, first at the Peabody Essex Museum, and his vast knowledge of paintings have contributed to the continued success of our auctions and the market. China trade paintings and accessories have had consistent appeal, and a wider audience came to appreciate that the China trade went beyond importing tea and silk. Yankee merchants acquired goods for their personal use and also commissioned paintings; it is these luxuries of the wealthy captains and merchants of the industry, which have appreciated in value and provide a deeper understanding of the exchange between the cultures of east and west. In our sale this August was a China trade painting of the Green at Taunton, Massachusetts, painted in China for a Captain Macondrey as a gift for his wife, whose family lived there. That painting sold for $74,000.

It is apparent that there is a continuing market in New England for good marine paintings as well as China trade paintings and accessories. In August 1994 our first specialty sale included paintings and decorative accessories from the family of Captains Nathaniel and Thomas Pearce of Providence who traded in China. Also there was a view of the Hongs at Canton attributed to Sunqua which sold for $57,750, and a Fitz Hugh Lane of a Fully Rigged Ship with view of the Massachusetts shore near Gloucester which brought $85,250.

Our 1995 auction included the William Osgood Collection with a rare colored cut-work picture of the Ship Paul Jones of Boston that brought almost $30,000; from another owner a Bard of The Paddle Steamboat John Sylvester sold for almost $80,000. We continued in 1996 with a Bradford of The American Clipper Ship Golden West off Boston, 1853 for more than $77,000 (a related example - The Dashing Wave - is in the Peabody collection), and a Bard of the Steamboat Neversink brought more than $90,000. The market continued to be good in 1997 — when we sold a Bricher, Sailing off the Maine coast, for almost $55,000. In 1998 a Percival de Luce, Gone for a Row, brought $54,000; and a Samuel Walters of The American Ship Sea Flower brought more than $60,000.

Each marine and China trade sale grossed several million dollars, and each one included numerous China trade views of the Hongs and various ports, rare Chinese export porcelain bowls decorated with views of the Hongs, as well as an array of Ralph Cahoon paintings with fantasies of sailors and mermaids for which there is also a considerable market.

In 1998 we sold a China trade painting of the Hunt boatyard at Whampoa Anchorage which brought almost $190,000; other similar paintings were donated by the Hunt family to the Peabody in recognition of Thomas Hunt, Salem merchant. Our record price for a China trade painting was topped a few months later in our November sale when we sold a view of the Bund at Shanghai with foreign shipping, circa 1865, by Chow Kwa for more than $300,000. Shanghai is a rare view. Our 1998 marine sale achieved a serious price for a portrait of the Hong merchant Chung Qua by Spoilum that brought more than $71,000; a portrait of an unknown sea captain by an unknown artist brought a remarkable $41,400. In that same sale a Bradford of a Whaler in the Arctic brought $68,500 and a Jacobsen of the Yacht Volunteer racing the Thistle for the 1887 American's cup sold for $51,750.

The strength of the current market for marine and China trade which began in Salem, has been sustained. It is supported by the dealers and the buyers at the annual Ellis antiques show and the Peabody Essex Museum show, where every year something new and exciting turns up, to remind us of the scope of commerce between the continents and how much more there is to learn about this aspect of our history.

Ronald Bourgeault is the owner and auctioneer of Northeast Auctions.

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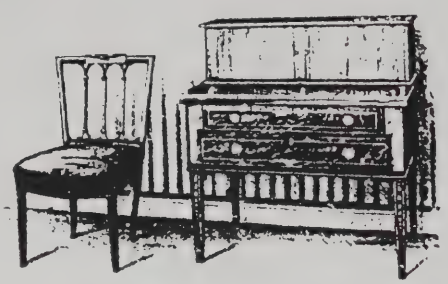

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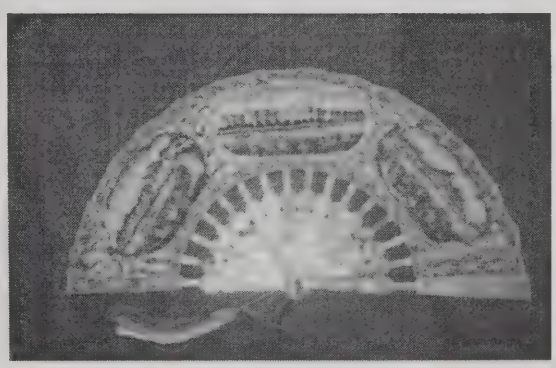

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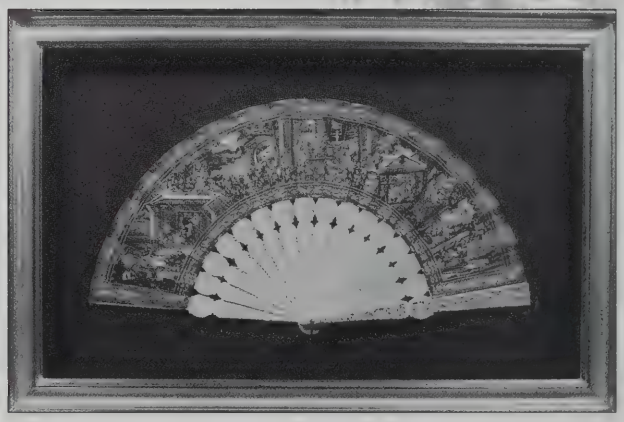

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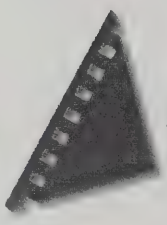

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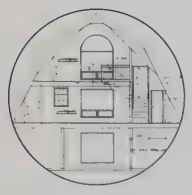

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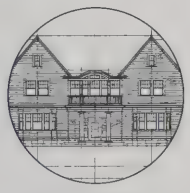

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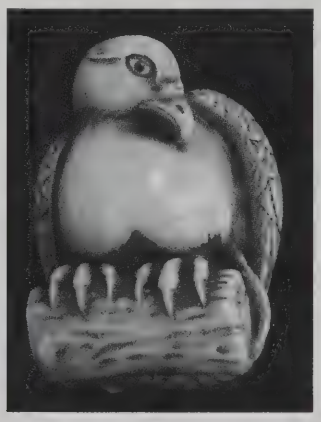

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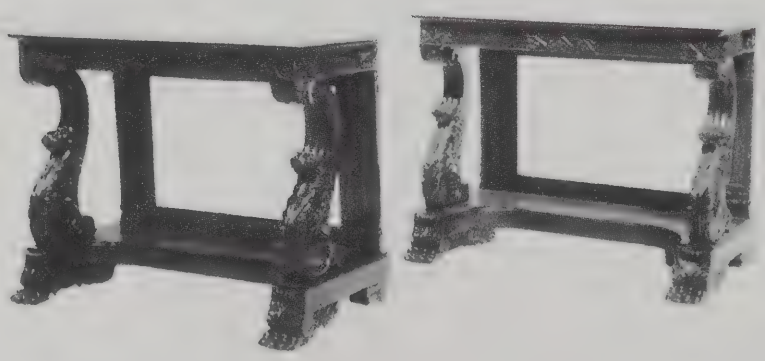

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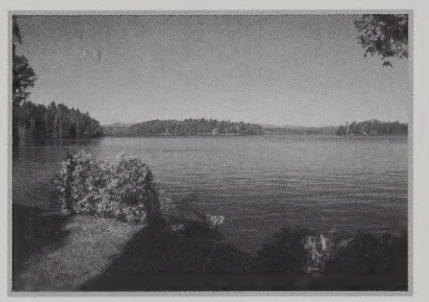

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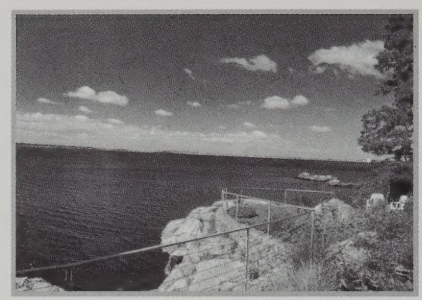

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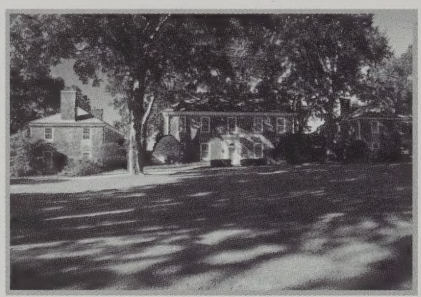

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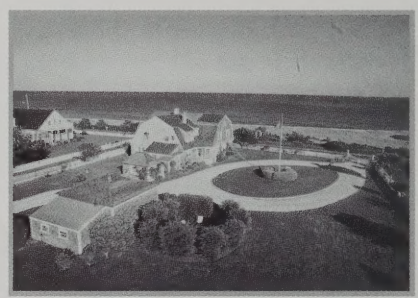

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